



CATALOGUE  
OF  
MRS. J. O. BLANCHARD'S COLLECTION  
OF  
OLD JAPANESE CURIOS, NETSUKES  
SNUFF BOTTLES, LACQUERS  
BRONZES AND OTHER  
ORIENTAL OBJECTS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

ON THURSDAY AFTERNOON, APRIL 6th, 1916

AT THE CONCLUSION OF THE SALE OF MRS. BLANCHARD'S  
NOTABLE COLLECTION OF JAPANESE PRINTS

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK  
1916



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## PREFATORY NOTE

On arriving in Japan my husband and I planned to buy no *objets d'art* until we had acquired some knowledge of Japanese art, but we found that this knowledge could only be acquired through buying the object, keeping it for a period of time, and then testing its value by the amount of pleasure it gave us.

We tried not to become too Oriental in our taste, and endeavored to acquire only such curios as would appeal to any art lover whether Oriental or European.

In making this catalogue I should have liked to give more definite information regarding numbers 84, 98, 104 and 124, but although both my husband and I spoke Japanese we were unable to acquire the knowledge we desired concerning these objects, on account of their great rarity.

ELIZABETH CAMERON BLANCHARD.



## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,  
New York City.

# CATALOGUE

SALE THURSDAY AFTERNOON

APRIL 6, 1916

AT THE AMERICAN ART GALLERIES

Beginning at the conclusion of the Sale of Mrs. Blanchard's  
Collection of Japanese Color Prints described under a  
separate catalogue.

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## NETSUKES

- 1—CHINESE NETSUKE *F. V. Haldenburg*  
3.00 Counting board finely carved in ivory.
- 2—ANTIQUE IVORY NETSUKE *S. Neel*  
5.00 A most natural representation of a cat with a butterfly  
on its head, finely carved by Raku. Signed.
- 3—ANTIQUE IVORY NETSUKE *Jos. Obermeyer*  
4.00 A most natural representation of a barking dog finely  
executed by the artist Tomochika. Signed.
- 4—ANTIQUE NETSUKE: KAMI—TURTLES *L. Mansfield*  
7.00 A most natural representation of three turtles, beauti-  
fully carved in wood, by the celebrated artist Tomokazu.  
Signed.
- 5—WOOD NETSUKE " "  
5.00 A No dancer skilfully carved in wood and brilliantly  
colored, by the well known artist Shuzan. Signed.



6—LACQUERED WOOD NETSUKE

5<sup>00</sup> Representing Oranda Jin, a Hollander. Very interesting and rare. Eighteenth century.

*Howard Mansfield*

7—ANTIQUE IVORY NETSUKE: YAGI—GOAT

17<sup>00</sup> A most natural representation of a goat lying down. The fleece wonderfully executed. By the celebrated animal carver, Hide-Masa. Signed.

*Mrs. Gamie*

8—IVORY NETSUKE

20<sup>00</sup> Daikoku San, the God of wealth. Kneeling on a temple emblem, inside of which is a movable rat while another stands on the outside. Splendidly carved.

*W. W. Seaman Agent*

9—NETSUKE: JARU—BASKET

5<sup>00</sup> Netsuke made of gut in the shape of a basket, beautiful workmanship.

*H. Mansfield*

10—ANTIQUE IVORY NETSUKE: KAIGARA—SEA-SHELL

20<sup>00</sup> A temple inside a half open shell beautifully carved in ivory by Haku-e-saku, one of the most celebrated netsuke carvers of Japan. Signed.

*W. W. Seaman Agent*

11—IVORY NETSUKE: ONI—A DEVIL

4<sup>00</sup> A devil making mochi or rice-bread, beautifully carved by the celebrated artist Tomomasa. Signed.

*F. W. Kaldenberg*

12—ANTIQUE IVORY NETSUKE: KARA-SHISHI—FABULOUS LION

3<sup>00</sup> A lion with a small ball in his mouth, beautifully carved by the well known artist Nobutoro. Signed.

13—IVORY NETSUKE: KARA-SHISHI—FABULOUS LION

3<sup>00</sup> A lion with his paw on a ball in a cage beautifully carved.

14—ANTIQUE IVORY NETSUKE: KARA-SHISHI—FABULOUS LION

3<sup>00</sup> A lion with a red ball under his paw, beautifully carved by Kachosai. Signed.

*W. W. Seaman Agent*

15—ANTIQUE NETSUKE: TSURIGANE—TEMPLE BELL

*N. N. Seaman Agent*

A serpent with a witch's face encircling a temple bell, inside of which a man has hidden. The handle of the bell turns the man's face, the color changing from white to blue and then to red. Beautifully carved in wood and ivory by the celebrated artist Minko. Signed.

16—IVORY NETSUKE: ONI—DEVIL

*Mr. Gamie*

A devil grinding in a mortar with a pestle, beautifully carved by the celebrated artist Tomomasa. Signed.

17—IVORY NETSUKI: ONI—DEVIL

*F. N. Haldenburg*

A devil standing with a gourd in his hand, and a drum on his back, exquisitely carved by the celebrated artist Tomomasa. Signed.

18—ANTIQUE IVORY NETSUKE: YAMA-ENU—WOLF

A most natural representation of a wolf, beautifully carved by the celebrated animal carver Tomotada. Signed.

*Mr. Albert*

19—ANTIQUE IVORY NETSUKE: INO-SHISHI—WILD BOAR

A most natural representation of a wild boar, asleep on a bed of leaves, beautifully carved and mellowed by age to a lovely tone.

20—ANTIQUE IVORY NETSUKE: USHI—OX

*Mr. Gamie*

A most natural representation of a bridled ox lying down. Beautifully carved by the celebrated animal carver. Tomotada. Signed.

21—IVORY NETSUKE

*F. N. Haldenburg*

Representing a richly caparisoned elephant carved in ivory and inlaid. Signed: Sho-shun.

22—ANTIQUE NETSUKE SHRINE

Miss R. D. Lorey Agan

105

Very fine old black lacquer case, soft as velvet, with the mountings in gold. The carved-wood Gods in the shrine are of *exquisite* workmanship. On the left is the San-ju-sam-gen-do, Thousand Handed Kwannon, or more fully Kwanze-on Dai Bosatsu (Sanskrit, Avalokitesvara), the Goddess of Mercy, who contemplates the world and listens to the prayers of the unhappy. She has in reality but forty hands, which hold out Buddhist emblems, such as the lotus-flower, the wheel of the law, the sun and moon, a skull, a pagoda and an ax, this last serving to typify severance from all worldly cares. A pair of hands folded on the image's lap holds the bowl of the mendicant priest. Kwannon is here represented with twenty-two hands and a crown of miniature images. On the right is Aizen Myo-o, a deity represented with a fierce expression, three eyes, six arms and a flaming halo. Notwithstanding he is popularly regarded as the God of Love, Anderson describes him as "a transformation of Atchala the Insatiable." In his hands crossed on his body he holds two forms of the tokko (Sanskrit, vajra), an ornament originally designed to represent a diamond club, and now used by priest and exorcists as a religious scepter symbolizing the irresistible power of prayer, meditation and incantation. This little shrine is a *chef d'œuvre*. To fully appreciate the detail of the wonderful carving and the beauty of the gold inlay, it must be examined with a microscope.

SNUFF BOTTLES

W. W. Seaman Agan

23—RED AND WHITE GLASS SNUFF BOTTLE

27

Flattened ovoidal flask-shape on miniature foot. Carved in bold relief in red on a white ground; on one face a man sitting under a pine tree fishing, and on the other a man on horseback under cherry blossoms. Scarabees as handles. Green glass stopper.

24—AMBER GLASS SNUFF BOTTLE

Jo Obermeyer

125

Flattened globular form on low foot with abbreviated neck. Green jade stopper.

25—CLOISONNÉ SNUFF BOTTLE

Ovoidal flask-shape, with embryonic foot and long neck.

Design of butterflies and flowers on a blue ground; coral stopper.

Jos. Obermeyer

26—PAINTED CRYSTAL SNUFF BOTTLE

Flattened globular form on low foot with wide neck.

Horses, men and women, landscapes, birds and flowers, beautifully painted in bright colors. Green jade stopper.

N. V. Seaman & Sons

27—CRYSTAL SNUFF BOTTLE (*Chi ien Lung*)

Bulbous inverted pear-shape, with embryonic foot and short wide neck. Delicately carved on both faces and lion-head and ring ornamental handles carved in light relief. Pink crystallite stopper.

Mrs Robert Leroy

28—WHITE JADE SNUFF BOTTLE

Flattened ovoidal flask-shape on a miniature foot. Finely carved in relief on all surfaces. Red agate stopper.

29—AMETHYST CRYSTAL SNUFF BOTTLE

Flattened elongated bulbous form with scarcely perceptible foot; artistically carved on both faces and the sides beautifully carved with animals in bold relief. Green jade stopper. Exceptionally fine specimen.

N. V. Seaman & Sons

30—PORCELAIN SNUFF BOTTLE

Inverted pear shape, with embryonic foot and long neck.

Decoration of landscapes, birds and flowers in charming colors.

31—SMALL GREEN JADE BOX AND COVER

Oval shape. Top finely carved with crest and fabulous birds.

F. N. Haldenburg

- 32—SMALL ANTIQUE SATSUMA PORCELAIN CENSER *N. N. Seaman & Co.*  
 12<sup>00</sup> Graceful design and beautiful colors.
- 33—SMALL ANTIQUE KUTANI PORCELAIN BOX *Mrs. Gamie*  
 Used for Tea ceremony. Pastel colors resembling Capo  
 22<sup>00</sup> di Monte ware.
- 34—ANTIQUÉ WHITE SATSUMA MANDARIN DRAKE *Mrs. M. L. Lewis*  
 With red bill and feet. Crested blue topknot and green  
 5<sup>00</sup> and gold wings.
- 35—ANTIQUÉ CHINESE PORCELAIN VASE *Jane & Ankle*  
 Square shape and fine colors. Tao Kuang.  
 4<sup>00</sup> Height, 2 $\frac{3}{4}$  inches; diameter, 4 $\frac{1}{2}$  inches.
- 36—IMARI PORCELAIN TEA-CADDY. *Howard Mansfield*  
 Decorated with peaches, pine tree and peonies on a white  
 6<sup>00</sup> ground.  
 Height, 4 inches.
- 37—ANTIQUÉ WHITE CHINESE JAR *N. N. Seaman & Co.*  
 Carved-wood cover ornamented with coral, and stand.  
 15<sup>00</sup> K'ang Hsi.
- 38—KWASHI NO ZARU: BASKET FOR SWEETS *J. N. Gail*  
 6<sup>00</sup> Antique Kyoto porcelain. Decorated in fine colors and  
 of graceful shape.
- 39—CARVED WHITE JADE SCREEN *Rowland Moore*  
 In carved wood frame and stand.  
 20<sup>00</sup> Height, 11 inches; width, 6 $\frac{1}{2}$  inches.
- 40—ANTIQUÉ KYOTO GREEN AND YELLOW PORCELAIN VASE *J. N. Gail*  
 In the shape of boat with head of a dragon at the prow.  
 12<sup>00</sup> Length, 17 inches.

# LACQUERS, CLOCKS AND CARVINGS IN WOOD

*J. N. Haldenburg*

## 41—TWO LACQUER BOXES AND A LACQUER RULE

*30c*

(A) Small antique red and gold lacquer box, with the Takugawa crest. Exquisite workmanship.

(B) Small antique, finely carved dark red lacquer box.

(C) Antique gold lacquer rule—handle a silver duck.

## 42—GIOBU LACQUER BOX

*E. B. Holmes*

Antique Giobu lacquer. Design of a basket of flowers inlaid in beautiful workmanship.

*10c*

## 43—INRO, OR MEDICINE-BOX

Gold lacquer inro decorated with No (classical) Dancers by the artist Ka-ko-sai. At the end of the cord is an antique ivory netsuke inlaid with mother-of-pearl and gold. Inro signed.

*22c*

## 44—INRO, OR MEDICINE-BOX

*Howard Mansfield*

A beautiful old-gold lacquer inro by the celebrated artist Sho-ka-sai. Decorated on one face with a cock standing, crowing, on a drum, and on the other with a hen and little chickens. The line of the segments scarcely perceptible. Attached to the cord is an exquisitely carved-wood netsuke in the shape of a hat, with a snake, a snail and a frog, by the celebrated artist Sho-ka-sai. Both inro and netsuke signed.

*35c*

## 45—LITTLE ANTIQUE GILDED BRASS CLOCK

*Mr. Rockwell*

Fits inside a wooden case and is worn suspended from the belt. The netsuke of brass, the interior showing the phases of the moon and fitted with a compass. Case is modern.

*7c*

## 46—LITTLE ANTIQUE CLOISONNÉ CLOCK

*H. B. Gellner*

Fits inside a wooden case and is worn suspended from the belt. The netsuke of bronze, and the interior, a compass. Exquisite workmanship.

*5c*

47—SAKAZUKI: WINE CUP

E. B. Holmes

30

An antique gold lacquer sakazuki decorated with kiku-no-hana, chrysanthemums and the Tokugawa crest of three leaves of the karns-avi or asarum. A genuine wine cup of the Takugawa dynasty. (1600-1853.)

Diameter, 4 inches.

48—SAKAZUKI: WINE CUPS

60

A set of three antique red lacquer sakazuki, decorated with Fujiyama in landscapes by the celebrated artist Tsunekawa. Signed: Tsune-kawa.

49—SAKAZUKI: WINE CUPS

C. Grant La Farge

130

A set of three old red lacquer sakazuki decorated with Fuji San in landscapes, by the well-known artist Shoye-sai. Signed: Sho-e-sai.

50—SAKAZUKI: WINE CUP

E. W. Hankin

100

In antique tortoise-shell. Decoration on the face, a fish and daicon, a kind of radish, and on the reverse a crescent and bird, by the artist Se-kko-sai. Signed.

Diameter, 4½ inches.

51—SCEPTER

Mr. Rockwell

Of antique Chinese red lacquer. Inlaid with mother-of-pearl and artistically decorated. (Repaired.)

52—OLD BLACK AND GOLD LACQUER BOX

E. B. Holmes

80

With red silk cord. Lotus flowers and leaf sprays in gold and nashiji lacquer.

Height, 5 inches; length, 6½ inches.

53—ANTIQUE CARVED-WOOD TEMPLE INCENSE BURNER

50

In the shape of a lotus flower, gilded and lacquered. Artistic design, beautifully executed.

Length, 13 inches.

20

540

Box + Tray





61—ANTIQUE STANDING CLOCK

*E. A. Holmes*

23" Wood case, carved with the congratulatory emblems, bamboo and cherry blossoms. The Dutch brought clocks to Japan in the seventeenth century, and the Japanese reproduced them to suit their civilization.

*Height on stand, 20½ inches*

62—BUDDHA: AIZEN MYO-O IN A SHRINE

110" A deity represented with a fierce expression, a flaming halo, three eyes, and six arms. Nevertheless, he is popularly regarded as the God of Love. Anderson describes him as "a transformation of Atchala the Insatiable"—finely carved in wood and richly colored. He holds a human by the hair and stands on a creature which reminds one of Caliban, and is attended by a red, a blue, a green, and a white devil.

*Height, 16 inches; width, 12½ inches.*

63—BUDDHA: MONJU (SANSKRIT, MANJUSRI)

40" The apotheosis of transcendental wisdom. Antique carved-wood and gold lacquered statuette of Monju, seated on a Kara-shishi or fabulous lion with crystal eyes. The countenance of the God is beautiful in its serenity, and the lines of his drapery are remarkably rendered, undoubtedly a treasure of a Daimyo of old Japan.

*Height, 25½ inches; width, 20 inches.*

64—LACQUER SCREEN

20" Old carved Nara lacquer. Artistic designs and beautiful colors on a black ground. Carvings of birds, chrysanthemums, borders of blossoms and medallions in brilliant colors on a black ground.

*Height, 35½ inches; width, 25½ inches.*

65—SHRINE BRACKET

55" Antique carved-wood frontispiece of an old shrine made into a wall bracket. A most artistic and graceful design of storks flying over waves. Beautiful coloring.

*Height, 12 inches; length, 47 inches.*

66—TWO SHRINE BRACKETS

*E. B. Holmes*

Carved-wood frontispieces of a shrine. The Kara-shishi or fabulous lions are old, and the peonies and remainder of the bracket modern.

*Each: Height, 18 inches; length, 40 inches.*

67—ANTIQUE TEMPLE STAND

" " "

Gilded and carved wood, with rich red lacquer top.

*Length, 46 inches; width, 15 inches.*

MISCELLANEOUS OBJECTS IN CLOISONNÉ  
AND VARIOUS METALS

68—MENUKI: SWORD ORNAMENTS

*Mr. Rockwell*

Pair antique shakudo menuki, warriors on horseback and pair fine antique shakudo menuki, oxen and carts, of exquisite workmanship.

69—FLOWER-VASE CHAIN

*Howard Mansfield*

An antique bronze chain for suspending a flower vase.

70—MINIATURE BUDDHA

*N. N. Seaman Agers*

Little silver-plated figurine of Monju seated on a lion. Finely executed. Mark of the fifth year of the Bunsei period. Signed: Ich-ju-sai.

71—BUDDHA AND SHRINE VASES

" " " "

Small brass figurine of Kwannon, the Goddess of Mercy, and a pair small brass shrine vases.

72—SHRINE AND BUDDHIST TEMPLE SYMBOLS

*E. B. Holmes*

(A) Small antique gilded brass shrine containing a menuki with Fudo, the God of wisdom.

(B) Two small antique brass symbols, Goko and Septse. All finely wrought.

73—TWO SMALL CHINESE CLOISONNÉ BOXES

*E. B. Holmes*

Decoration of the "Hundred Antiques."

*m. Frabman*  
74—INTERESTING ANTIQUE BRASS CHINESE PADLOCK  
2 <sup>10</sup>—Of ingenious mechanism.

75—BRONZE ELEPHANT *Mr. Nut*  
6 <sup>00</sup>—Finely modeled. Modern.

76—SMALL ANTIQUE BRONZE CENSER *Mr. E. G. Still*  
5 <sup>00</sup>—Butterfly handle and dolphin feet.  
*Height, 3½ inches.*

77—THREE ANTIQUE BRASS PIECES *E. B. Holmes*  
3 <sup>00</sup>—A box, lotus flower and chrysanthemum design, an ink-stand and a pedometer, the last with compass netsuke.

78—TWO SMALL ANTIQUE BRASS SHRINE LANTERNS *Frank Wainer*  
7 <sup>00</sup>—Finely wrought.

79—TWO ANTIQUE BUDDHIST BRASS CUPS *E. B. Holmes*  
5 <sup>00</sup>—With lotus flower bowls.

80—HOSHU-NO-LAMA: EMBLEM OF OMNIPOTENCE *Mr. Rockwell*  
9 <sup>00</sup>—An artistic antique Buddhist emblem of uncertain significance, perhaps best identified with the nyo-i-rin, probably the name of a gem which is supposed to enable its possessor to gratify all his desires and which may be approximately rendered by the adjective "omnipotent." The jewel is crystal.  
*Height, 7 inches.*

81—ANTIQU BRONZE DAIMYO DRINKING CUP *Howard Mansfield*  
3 <sup>00</sup>—Lined with gold.

82—SPECIMENS OF CHINESE PEWTER *R. Hartshorne*  
7 <sup>00</sup>—An interesting teapot in two divisions, an incense censer and a box in the shape of a butterfly.

83—PAIR RED CLOISONNÉ VASES

Artistic designs, in fine colors. About thirty years old.

Height, 6 inches.

84—ANTIQUE CLOISONNÉ INCENSE BURNER

Very rare and interesting. The inside silver mechanism is so arranged as to prevent the incense being spilled while the burner is swung. Probably used by the Japanese Christians in the eighteenth century. There are two similar ones in the British Museum.

85—ANTIQUE BRASS HAND BRAZIER

Finely modeled with dragons in relief, and a sea-wave design on cover. Signed: Naka-o.

86—STATUETTE OF AN ARCHER

Finely modeled in bronze. Modern.

Height, 11 inches.

87—AN ANTIQUE GILDED BRASS TEMPLE STAND

With bell and Tokko, or Buddhist, symbols. Beautifully modeled in artistic designs. Dated. Over two hundred years old. Mark of the eighteenth year of Ten Sei period. Signed: Do-shu.

Height of bell, 6 inches; height of stand, 10 inches.

88—TWO ANTIQUE BRASS TEMPLE PLATES

Artistically designed in the form of a lotus flower.

Diameter,  $4\frac{1}{2}$  inches.

89—TWO BUDDHIST TEMPLE PLATES

Wrought in brass.

Diameter,  $5\frac{1}{4}$  inches.

90—TWO ANTIQUE BRASS PLAQUES WITH BUDDHAS

Of fine workmanship. Supposed to have come from the Temple of Horiuji.

E. B. Holmes

91—MASSIVE ANTIQUE BRASS FIVE-PRONGED SYMBOL

11'— A finely modeled altarpiece.

92—ANTIQUÉ SILVER BRONZE SAKI JAR

H. H. Zellner

Dragon handle, and on sides bamboo leaf and butterfly modeled in relief. Signed: Ko-yaku-sai.

Height, 6 inches.

93—ANTIQUÉ GILDED GONG

E. B. Holmes

37<sup>50</sup>— In the shape of a Panlowina imperialis leaf, with the Kiku-no-mon, the Imperial crest of the chrysanthemum, in the center.

94—BUDDHA: KWANNON, THE GODDESS OF MERCY

L. Trinken

25<sup>00</sup>— An antique Chinese gilded bronze statuette of Kwannon and a Japanese and colored gold lacquer stand. Finely carved, with designs of Chinese sages in a bamboo grove.

Height on stand, 9 inches.

95—ANTIQUÉ SILVER-PLATED KORO

Mr. E. G. Stillman

22<sup>50</sup>— In the shape of a treasure ship. Artistic and interesting.

Length, 6½ inches.

96—ANTIQUÉ BRASS BELL

E. B. Holmes

3<sup>00</sup>— Black wooden handle, and silk tassel. Used in a Shinto Temple dance.

97—ANTIQUÉ GILDED BRASS SHRINE LANTERN

H. H. Zellner

3<sup>00</sup>— Beautiful workmanship.

Height, 7 inches.

98—INTERESTING ANTIQUÉ BRONZE KORO

Mrs. Garies

17<sup>50</sup>— The primitive dragons and characters modeled in relief, one identical with those on the Han, Tang or Nara controversial mirrors, in the famous storehouse of Shossin at Nara. An illustration of one of these mirrors is given on page 114, Vol. I, of Fenollosa's "Epochs of Chinese and Japanese Art."

5<sup>00</sup> 94<sup>a</sup> Two Stands - M. F. Barron

99—TSURIGANE: BELL

Interesting antique gilded brass Shinto Temple bell.

Height,  $5\frac{1}{2}$  inches; length, 10 inches.

100—ANTIQUE BRASS SHRINE SET

Consisting of a pair of candlesticks, pair of vases and an incense burner. Finely modeled. Signed: So-ho.

101—ANTIQUE BRONZE TRAY

Inlaid with gold and silver in a most artistic design, Hō birds, maple tree and bamboo and clouds. Rim border, butterflies and peonies. Of exquisite workmanship. Signed: Sei-gyoku.

102—ANTIQUE BRASS TEMPLE JAR

Artistic design.

Height,  $7\frac{1}{2}$  inches.

103—SHOKUDAI: CANDLESTICK

Fine old heavy brass.

Height,  $4\frac{1}{2}$  inches.

104—CHINESE ANTIQUE BRONZE KORO WITH STAND

In the form of a lotus leaf. Mark of Hsüan Tê period.

Diameter, 8 inches.

105—ANTIQUE BRONZE HANA-IKE FLOWER VASE

On a dragon stand. The bowl finely modeled with signs of the Chinese zodiac in relief. Seal mark of the Bunsei period. Signed: Sei-min.

Height, 9 inches; diameter, 9 inches.

106—LARGE ANTIQUE BRASS TEMPLE KORO

Beautifully modeled in the form of a lotus flower, with brass stand.

Height, 11 inches.

N. W. Seaman Agent

3252

108—ANTIQUE CLOISONNÉ VASE

90 00

*Height, 14¾ inches.*

109—PAIR. ANTIQUE JAPANESE BRONZE CANDLESTICKS.

470

Height, 11½ inches.

110—ANTIQUE BRASS TEMPLE LANTERN

60.

Height, 14½ inches.

111—PAIR TALL ANTIQUE BRASS CANDLESTICKS

30"

112—ANTIQUE BRASS GLOBULAR TEMPLE LANTERN

120

113—PAIR TALL ANTIQUE BRASS CANDLESTICKS

22.5

Height, 18½ inches.

114—TSURIGANE: TEMPLE BELL

30"

Height, 12½ inches.

115—TALL ANTIQUE BRONZE SHOKUDAI: CANDLESTICK

Mr. E. G. Stillman

With snuffers and covered box for snuffed wick.

700

Height, 19 inches.

116—ANTIQU BRONZE HIBACHI BRAZIER

N. N. Seaman Agers

Wide rim and lion feet, used by the Daimyos of old Japan, the only method of heating a Japanese dwelling.

350

Height, 9 inches; diameter, 22½ inches.

117—A NOBLEMAN'S HANDKERCHIEF-CASE, TOBACCO-POUCH, AND PIPE-CASE

R. W. Ordwell

The pattern on the three pieces is a hana-guruma, or flower cart, magnificently embroidered in colors and gold thread whose richness is heightened by a clever distribution of black.

1200

118—TRIANGULAR ALTAR HANGING

M. F. Hammond

Embroidered in various colors and gold.

600

Height, 16 inches; width, 30 inches.

119—TWO KINRAN FUKUSAS

E. B. Holmes

Covering for a gift; that is, when presents were given they were wrapped up in these squares of silk.

1500

(A) Kara-shishi, fabulous lions and peonies in colors and gold, on a red ground.

(B) A Wangli dragon, in colors and gold on a dark blue ground.

Mrs. E. R. N. Nishik

120—KINRAN KESA: KINRAN PRIEST ROBE (NISHIJIN LOOM)

Pattern: O-dzuru (large vine) in various colors and gold, on a white ground. Date: Ten-wa period (1681-1683). Kinran is the term used for a kind of Japanese brocade woven with flat gold threads on a silk ground, introduced into Japan from China in the eleventh century. A most artistic design of large peonies and butterflies in beautiful colors.

1200

Length, 6 feet 6 inches; width, 3 feet 10 inches.



H. Courne

121—TSUZURE-NISHIKI KESA: SILK TAPESTRY PRIEST ROBE

45"

*Nishiki*, meaning "beautiful combinations of colors," is a term applied to one of the earliest forms of brocade woven in Japan, introduced from Korea in the year 238 A.D. Tsuzure tapestries are not woven on a loom, as is the case with brocades; the warp is stretched upon a frame and the woof is woven in entirely by hand. This art was brought from China about 1400 A.D. by Buddhist priests, was established at the Nin-naji Temple near Kyoto, and reached its height in the eighteenth century. *Kesa* signifies a priest's robe, and is usually composed of forty-eight pieces, on account of a tradition that the robe of Buddha contained that number. On each robe six small squares of a different color are superimposed, representing the Shiten, or six Buddhist characters *No-mu-a-mi-da-Butsu*: "I adore Thee, oh! eternal Buddha." A rare and interesting design in magnificent colors, representing the Oriental conception of Nirvana, the Buddhist Heaven. In the center a *Tennin* (Sanskrit, *Apsaras*), Buddhist angel, always of the female sex, floats in the air amidst petals of the lotus flower, for purification, and surrounded by sacred birds, the double-headed *Ho-bird*, the white parrot, the peacock, etc. The earth beneath is represented by most artistic waves, rocks and peonies. Date: *Kyoho* period (1716-1735). A unique and beautiful tapestry.

Height, 3 feet 8 inches; width, 6 feet 10 inches.

Edson Bradley

122—THIBETAN PAINTING OF SAKYA MUNI

25"

The name of the founder of Buddhism, who was also called *Gautama*, and is generally spoken of by Europeans as "Buddha," though it would be more correct to say "the Buddha," as there are other inferior Buddhas innumerable. The date of the birth of *Sakya Muni* accepted by European scholars is 653 B.C. He is here represented riding a white charger and, like the *Tang* paintings, the flesh is outlined in red, and animal and primitive tree drawing enter into the composition. It

also resembles the Tang paintings in the very rich color, working between blues, greens and strange oranges. Experts have pronounced this painting as most unusual and interesting on account of the very elaborate composition.

*Height, 35½ inches; width, 21½ inches.*

123—A STONE STATUETTE REPRESENTING MONJU (SANSKRIT, MANJUSRI) *B. Finck*

*30* The apotheosis of transcendental wisdom, one of the Sakya Muni Trinity in both the Tendai and the Ten sects. Monju was probably a historical personage, being identified with an early Indian missionary to Nepaul. He is here represented astride of a very primitive fabulous lion. There is a solid grandeur in the simplicity of this stone carving which raises it to high rank. Attributed by experts of the Metropolitan Museum of Art to the Kamakura Period (1183-1335).

*Height, 12½ inches; width, 8¾ inches.*

## ARMS AND ARMOR

124—PEPPER BLOWER *Metropolitan Museum of Art*

*+200* Weapon of defense of old Japan supposed to be the only one in existence. A beautiful black lacquer box, soft as velvet, with a brass mouthpiece on one side, and on the opposite side a stopper, which is pulled out at the moment of blowing the pepper into the adversary's eyes. This weapon is mentioned in old Japanese books, but is practically unknown in modern Japan.

125—MUKASHI NO OMOCHA: ANTIQUE TOYS *Thos. O'Brien*

*+200* Sword, spear, two cannon, one in bronze, one with wood stock, miniature set of bow and arrows, flag and box.

126—ANTIQU BRONZE ROCKET CANNON AND STAND

*+200* Rare and interesting.

*Length, 6 inches.*

127—KUGE NO EBOSHI

*E. B. Holmes*

14" A nobleman's hat. Worn by the ancient nobility of Japan residing at Kyoto and attached to the court of the Mikado. A fine and interesting specimen.

128—ANTIQUE BLACK LACQUER WAR HAT

*Theo. Offerman*

15" Ornamented with a gold dragon and Daimyo's crest and lined with red lacquer.

129—FINE ANTIQUE SHELL LACQUER WAR HAT

*B. G. Kimbush*

10" Ornamented with gold Daimyo's crest and brass trimmings. Lined with gold lacquer.

130—ANTIQUE IRON WAR HAT

*Theo. Offerman*

20" Ornamented with bronze and brass, and a Daimyo's crest.

131—MASAKARI-TO TAISHO NO SAV

*G. B. Stone*

10" Antique iron battle-ax, and antique lacquered general's baton which should have red paper streamers.

132—HIMO-GATANCE: DAGGER

*R. Mardwell*

6" A beautiful antique Daimyo's dagger, probably used for hari-kari, with red lacquer scabbard and crest and mountings of silver.

133—TE-YARI: JAVELIN

*Metropolitan Museum*

8" Antique steel point and modern mountings.

*Length, 22 inches.*

134—WARRIOR'S ANTIQUE ACCOUTERMENTS

*G. B. Stone*

20" Pair archer's sleeves and gauntlets. One powder horn, two spear covers, bow strings, one brass sword guard, one steel battle grip and one steel battle chain.

135—YO TO YA MO NE: ARROWS AND ARROW POINTS

*B. G. Kimbush*

12 50 Fifty-four old lacquer arrows and seventy old arrow points. Some coated with red lacquer to keep from rusting, as was the method of old Japan; also one Chinese arrow and point.

136—YANAGUI TO YA: QUIVER AND ARROWS

*B. B. Stone*

Beautiful antique red and black lacquer quiver decorated with a mangi, a mystic diagram explained as the symbol of good luck; together with twelve fine old lacquer arrows and points.

137—ANTIQUE SPEAR POINT

*B. O. Kienbusch*

In the shape of a bamboo leaf; red lacquer on blade.

*Length, 35 inches.*

138—PAIR KATANA: SWORDS

A fine pair of antique Samurai swords, long and short, with shell lacquer scabbards mounted in silver. Pierced iron guards inlaid with gold.

*Respective lengths, 28 inches and 38 inches.*

139—SAKANA: SWORD

*H. F. Stange*

A fine antique specimen, with beautiful red lacquer scabbard, decorated with an iridescent Ho-bird. Mounts of chiseled brass.

*Length, 35 inches.*

140—KATANA: SWORD

*Theo. Opperman*

A magnificent antique sword; blade five hundred years old, with beautiful shell lacquer scabbard decorated in shakudo with the crest of the Daimyos of Nabashima, to whom it formerly belonged. Note the beautiful menuki, figurines of the Gods Bichamon and Fudo. All of exquisite workmanship.

*Length, 39 inches.*

141—KIHEI-TAI NO SAKANA: CAVALRY SWORD

A fine antique specimen, with leather scabbard. Shakudo sword guard.

*Length, 36 inches.*

142—TEPPO: GUN

*Metropolitan Museum*

Antique matchlock gun. Wood stock ornamented with brass, the barrel inlaid.

*Length, 52½ inches.*

143—ANTIQUE MATCHLOCK GUN

Wood stock ornamented with brass; inlaid barrel.

Length, 54½ inches.

144—YARI: SPEAR

A fine antique specimen, with splendid blade. Silk cover with Daimyo's crest.

145—GUSOKU: SUIT OF ARMOR

A Daimyo's lacquer and silk suit of armor, with steel helmet. Beautiful workmanship. An unusual and interesting suit. Note that the helmet, gauntlets, and other pieces bear the same crest—a complete original suit.

146—GUSOKU: SUIT OF ARMOR

A Daimyo's antique lacquer and silk suit of armor, with steel helmet. Beautiful workmanship. Note that the helmet, gauntlets and other pieces bear the same crest—a complete original suit.

147—KURA TO BAJU: SADDLE AND HARNESS

A Daimyo's beautiful antique lacquer saddle, stirrups and decorated leather trappings and a lovely antique red silk harness and brass bit. Saddle and stirrups richly lacquered in an elaborate design of fabulous lions and peonies. The stirrups match the saddle.

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